

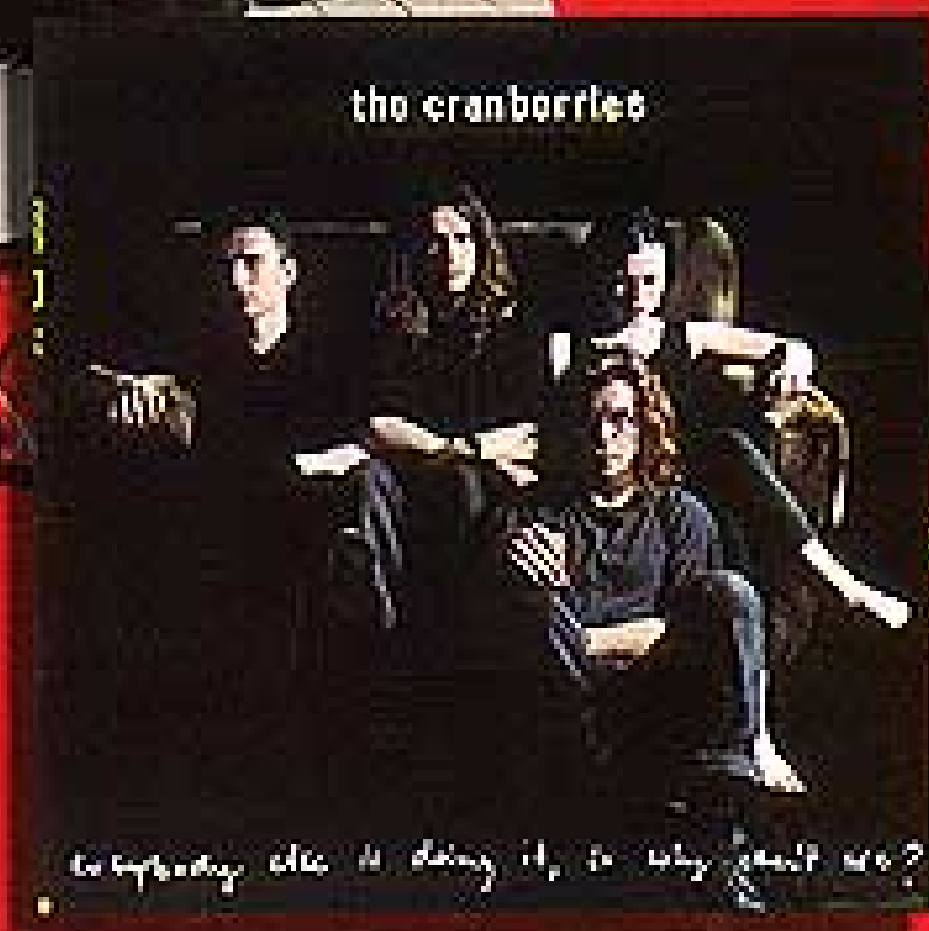
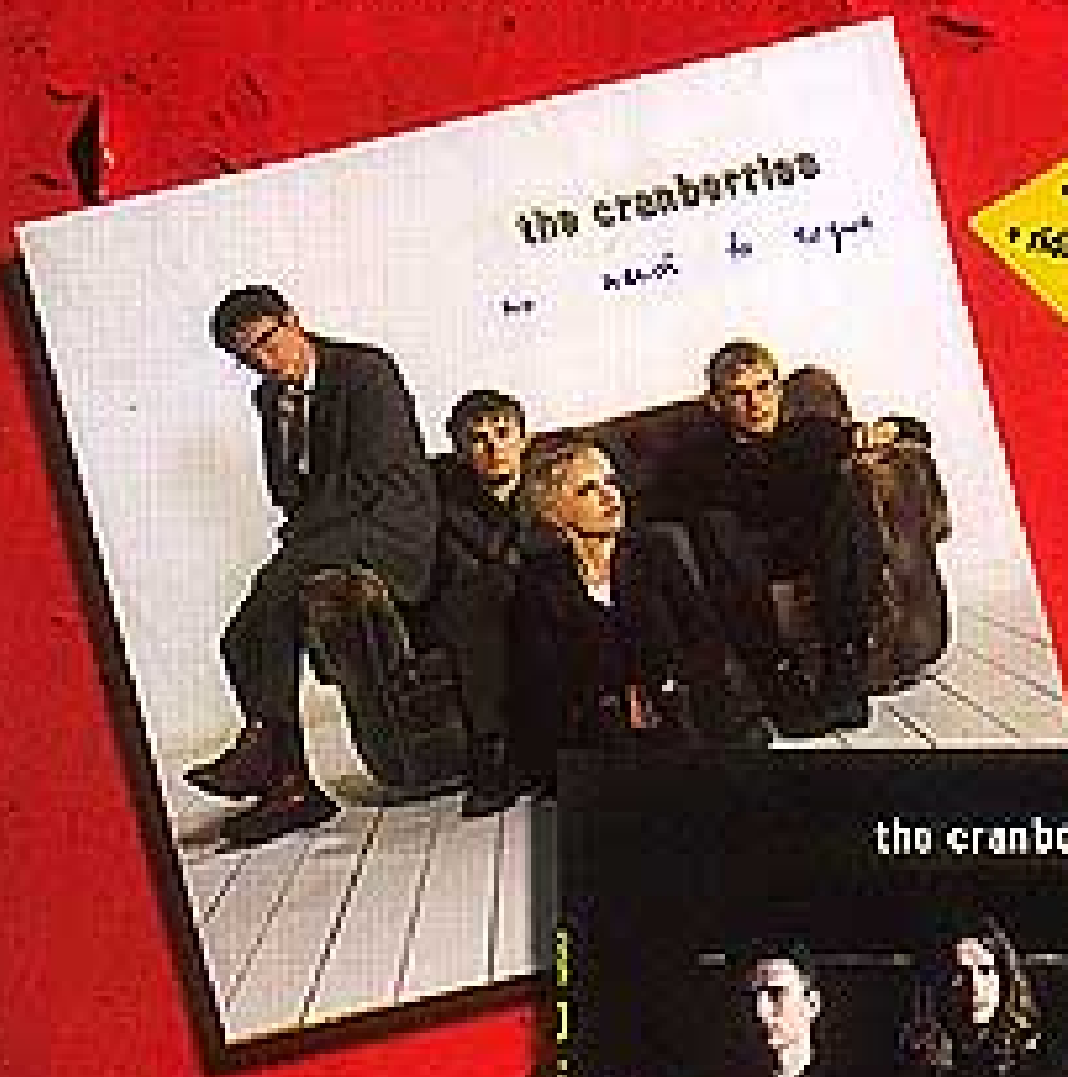
VISIT...

LANZAROTE
Caliente.COM



best of the the cranberries

Sessions from • Everyday I See the Same People • No Need to Argue



best of the

the cranberries

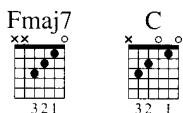
FOR GUITAR

contents

4	dreaming my dreams
9	dreams
15	how
19	i still do
25	i will always
29	the icicle melts
33	linger
40	ode to my family
43	pretty
46	put me down
50	ridiculous thoughts
55	still can't recognize the way i feel
58	sunday
64	twenty one
70	zombie
75	GUITAR NOTATION LEGEND

Dreaming My Dreams

Lyrics and Music by Dolores O'Riordan



Intro

Moderately ♩ = 117

Gtrs. 1 & 2 (acous.) C Rhy. Fig. 1 G6/B G6/A Am Gsus4 C F Fmaj7 C End Rhy. Fig. 1

pp
let ring throughout

C Rhy. Fig. 2 G6/B G6/A Am Gsus4 C Fmaj7 End Rhy. Fig. 2

mp *mf*

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile C G6/B G6/A Am Gsus4 C F Fmaj7 C Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile G6/B G6/A Am Gsus4 C Fmaj7

Oo, oo, Oo, oo.

Verse

C G6/B G6/A Am Gsus4 C Fmaj7 C

All the things you said to me to day

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times, simile G6/B G6/A Am Gsus4 C Fmaj7 C

changed my per-spec-tive in ev-er-y way, ay. These things

Copyright © 1994 Island Music Ltd.

All Rights for the U.S. and Canada Administered by Songs Of PolyGram International, Inc.
International Copyright Secured All Rights Reserved

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

G6/B G6/A Am Gsus4 C Fmaj7 C G6/B

count to mean so much to me. In to my faith, you and your.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times, simile

G6/A Am Gsus4 C Fmaj7 C G6/B G6/A Am Gsus4 C

ba by. It's out there, it's out

F Fmaj7 C G6/B G6/A Am Gsus4 C F Fmaj7 C

there. It's out there, if you want me I'll be here.

G6/B G6/A Am Gsus4 C F Fmaj7 C

It's out there, it's out there. It's out

G6/B G6/A Am Gsus4 C Fmaj7

there if you want me I'll be here. I'll be

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times, simile

C G6/B G6/A Am Gsus4 C F Fmaj7 C G6/B

dream - ing my dreams with you. I'll be dream - ing my dreams with you.

G6/A Am Gsus4 C F Fmaj7 C G6/B G6/A Am Gsus4 C

And there's no other place that I'd lay down my face.

To Coda

2nd time, D.S. al Coda

F Fmaj7 C G6/B G6/A Am Gsus4 C Fmaj7

I'll be dream - ing my dreams with you.

Rhy. Fill 1
Gtr. 2

0	0	0	0	0
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

Gtr. 3 C G6/B G6/A Am Gsus4 C Fmaj7 Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile C G6/B

mf w/ Leslie effect & clean tone
let ring throughout

Pre-Chorus

G6/A Am Gsus4 C Fmaj7 C G6/B G6/A Am Gsus4 C F Fmaj7 C

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

It's out there, _____ (Out there, _____ it's out there. _____ out

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile G6/B G6/A Am Gsus4 C Fmaj7 C Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 3/4 times, simile

there. _____ It's out there if you want _____ me I'll be here. _____ It's out

G6/B G6/A Am Gsus4 C F Fmaj7 C G6/B

there, _____ Out there, _____ it's out there. _____ out there. _____ It's out there if you want _____

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times, simile

F C G6/B G6/A Am Gsus4 C

oo. Oo,

End Rhy. Fig. 4

F C G6/B G6/A Am Gsus4 C F

oo.

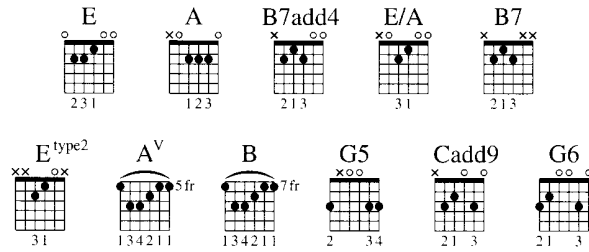
Gtr. 3

C G6/B G6/A Am Gsus4 C F C

Gtrs. 1 & 2

Dreams

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately ♩ = 128

E

A

B7add4

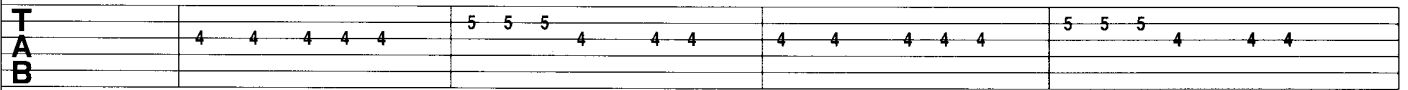
Rhy. Fig. 1

Gtr. 2 (acous.)

mp

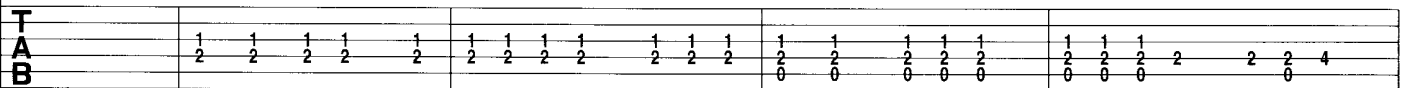
Gtr. 3 (elec.)

mp w/ slight dist.
P.M. throughout



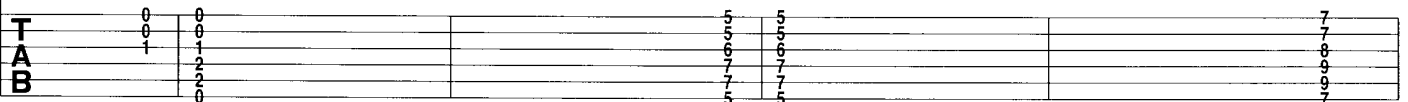
Gtr. 4 (elec.)

mf w/ slight dist.



Gtr. 1 (elec.)

f w/ slight dist.



Gtrs. 2 & 3 tacet
* E
Amaj9

Gtr. 1
Riff A

mf w/ clean tone
let ring throughout

Gtr. 4
Riff A1

* Chord symbols reflect implied tonality.

Gtrs. 1 & 4: w/ Rhy. Fig. 2, simile

To Coda ⊕

E

Gtr. 3 *mf* w/ clean tone

E/A

And oh, my dreams, it's nev - er quite as it seems,
And they'll come true, im - pos - si - ble not to do,

Gtrs. 1 & 4: w/ Riffs A & A1, simile

E type2

B7

E

nev - er quite as it seems. I know I've felt
im - pos - si - ble not to do. And now I tell

Gtr. 3 tacet

Amaj9

like this be - fore, but now I'm feel - in' it ev - en more
you o - pen - ly, you have my heart so don't hurt me.

B7

E

be - cause it came from you.
You're what I could - n't find.

Gtr. 2: w/ Rhy. Fig. 1, simile

E

Gtr. 1 w/ slight dist.

A^v

Then I o - pen up and see the per - son fall - in' here is me,
A to - tal - ly a - maz - ing mind. so un - der - stand - ing and so kind.

Gtr. 4

Then I o - pen up and see the per - son fall - in' here is me,
A to - tal - ly a - maz - ing mind. so un - der - stand - ing and so kind.

[illegible]

⊕ Coda

B7

E

'cause you're a dream — to me. — dream — to me. —

Outro

Gtrs. 1 & 4: w/ Riff A & A1, simile
Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile

E A^v B E

Gtr. 5 (elec.) Rhy. Fig. 3

w/ slight dist. w/ tremolo effect

12 0 0 0 1 2 0 0 0 1 2 1 0 0 2 1 2 0 0 1 2

Gtr. 5: w/ Rhy. Fig. 3, 2 times
w/ Bkgd. Voc. ad Lib, 2nd time

E A^v B

Gtrs. 1 & 4

Voc. Fig. 1

Ah, — da, — da, da, — da, —

Gtr. 4: w/ Rhy. Fill 3, 2nd time

E

la, — la, —

End Voc. Fig. 1

w/ Bkgd. Voc. ad Lib, simile, till end
w/ Voc. Fig. 1, 2 times

Gtrs. 1, 2, 4 & 5 tacet

Begin Fade

Fade Out

E

Gtrs. 1, 2, 4 & 5

10 4

Rhy. Fill 3 Gtr. 4

TAB

0 0 0 0 0 0 0 0

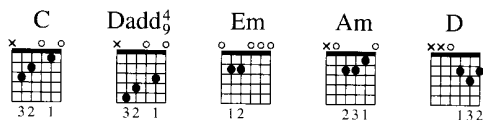
1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2

0

Words and Music by Dolores O'Riordan

Words and Music by Dolores O'Riordan



Moderately Slow ♩. = 71

Moderately Slow ♩. = 71

E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em

Gtr. 2 (elec.)

Gr. 2 (elec.)

mf
w/ clean tone

**T
A
B**

Gtr. 1
(elec.)

Rhy. Fig. 1

[illegible]

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 3/4 times
Gtr. 2: w/ Riff A, 3 times, 1st time
Gtr. 2 tacet, 2nd time

Gtr. 1: w/ Rhy. Fig. 1

E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em

1. Look, now

Dadd4 B5 Em E5 C Grt. 2: w/ Fill 1, 2nd time Dadd4 B5 Em E5 C

you're — stand - ing a - lone, ————
 you're just walk - in' a - way, ————

stand - ing a - lone. ————
 walk - in' a - way, ————

How ————
 When ————

Fill 1
Gtr. 2

TAB

12 10 12

Copyright © 1992 Island Music Ltd.
All Rights for the U.S. and Canada Administered by Songs Of Polygram International, Inc.
International Copyright Secured All Rights Reserved

Dadd4 B5 Em E5 C

ev - er, I should have known, _____
 you said you al - ways would stay, _____

Gtr. 2: w/ Fill 1, 2nd time

Dadd4 B5 Em

I should have known. _
 al - ways would stay. _

* E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em

Nev-er be - fore, _ nev-er a - gain, _ you will ig - nore, _ I will pre - tend. _

* Lead Voc. doubled one octave higher & one octave lower, next 7 meas.

§

E5 C Dadd4 B5 Em E5 C Dadd4 B5 Em7/B

Nev-er be - fore, _ nev-er a - gain, _ you will ig - nore, _ I will pre - tend. _ In your

Gtr. 2

tacet on repeats

12 12 10 12

Gtr. 1

P.M. - - - - (cont. in slash)

0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5

Pre-Chorus

Gtr. 2 tacet
 Gtr. 3: w/ Rhy. Fig. 3, 2nd & 3rd times

C Dadd4⁹ C Dadd4⁹

Gtr. 1

world, you're a-lone in your face. You're a-lone in your world, you're a-lone in your face. _____

Rhy. Fig. 3

C Dadd4⁹ C Dadd4⁹

Gtr. 3

mp

Chorus

Em C Am D Em C

Rhy. Fig. 2

Gtrs. 1 & 3 (acous.)

How, you said you nev - er would_ leave me a - lone.

Gtr. 2

Riff A End Riff A

mf *mf* *mf*

let ring throughout

10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10

Gtr. 2: w/ Riff A, 3 times

Am D Em C Am D

ah. How, you said you nev - er would_ leave me a -

To Coda ⊕

Em C Am

End Rhy. Fig. 2

Gtr. 1 tacet, 2nd time D

Gtr. 3

(Gtr. 1, cont. in notation)

lone.

Gtr. 2

mf

let ring throughout

10 12 10 10 10 12 10 10 10 12 10 10 10

Gtr. 1

0

Interlude

Gtr. 3 tacet

Gtr. 1: w/ Rhy. Fig. 1

E5 C

Dadd4

B5

Em

E5

C

Dadd4

B5

Em

Dadd4

B5

Em

D.S. al Coda

1.

2.

2. But

Gtr. 2

12

10

12

(12)

Coda

Gtr. 2: w/ Riff A

Am

D

Gtrs. 1 & 3

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A, 6 times

Em

C

Am

D

How, you said you nev - er would _ leave me a - lone, _

oh. _____

How, you said you nev - er would _ leave me a - lone, _
(How, you said you nev - er would _ leave me a - lone, _

'lone _____
)

Gtrs. 1 & 3

Gtr. 2

mf

10 12

10

10

10 12

10

10

10 12

10

10 12

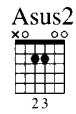
10

10 12

10

Lyrics by Dolores O’Riordan
Music by Dolores O’Riordan and Noel Hogan

Music by Dolores O’Riordan and Noel Hogan


$$*Am(add2)$$

C

* Chord symbols reflect implied tonality.

P.M.

J

2

Oo.

Oo.

— 6 —

(c)

Cadd9 Dadd⁴₉

to leave you ev-en though I have to. I don't want

5 0 0 0 0 0 0 0 0 0 0 0 5 3 0 3 0 0 3 0 0 0

Asus4 Am7Am G Am(add2)

to love you. Oh, I still do need some time

3 0 3 0 3 2 2 3 3 (0) 3 3 3 0 0 0 0 0 0 0 0 5 0

Cadd9 Dadd⁴₉

to find my self. I wan-na live with in.

0 0 5 5 7 0 0 0 3 0 3 2 0 5 3 3 5 0 0 0 3 0 3 0 0

Gtr. 1 Asus4 Gsus4 C G End Rhy. Fig. 2

3 0 3 0 3 3 2 2 3 3 0 3 3 3 1 1 0 0 0 0 0 0 0 0

Gtr. 2 Rhy. Fill 1 End Rhy. Fill 1

0 2

Verse

Gtr. 2 tacet
Am

A Am A Cadd9
⑤ open ⑤ open

Gtr. 3
(elec.)

f w/ slight dist.
*

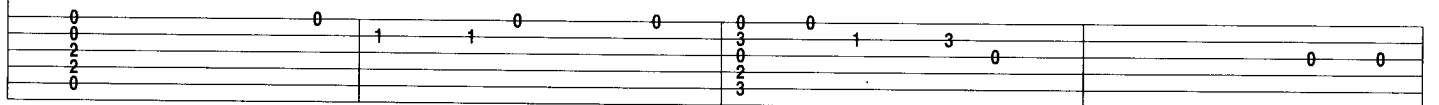


Gtr. 1



let ring

let ring



* Lead Voc. doubled one octave higher, next 10 meas.

Dsus2

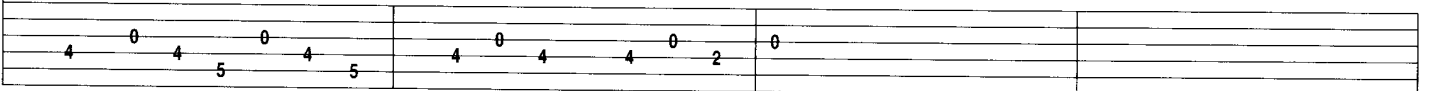
Gtr. 2: w/ Rhy. Fill 2

D D5 Dsus2 Asus4 Am7sus4 Asus4 G C G

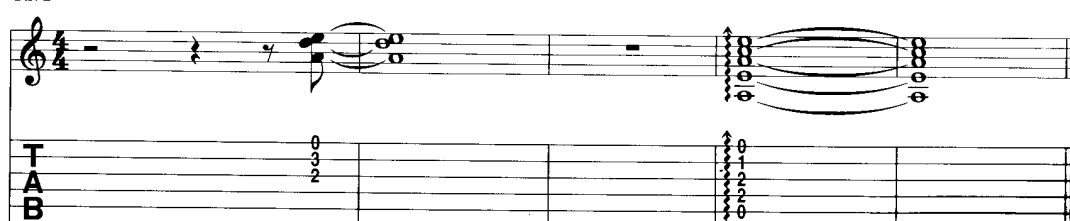


let ring

let ring



Rhy. Fill 2
Gtr. 2



Asus2
Rhy. Fig. 3

Cadd9

Am I read - y for this? Did I think I would be?

Dsus2

Gtr. 2: w/ Rhy. Fill 2

Am7sus4

G
End Rhy. Fig. 3

Can I see the fu - ture? No, I can't see.

let ring let ring

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

Gtr. 2 & 3 tacet

Am

Cadd9

Gtr. 3

3.1 don't want to leave you, ev - en though I have to.

Dadd⁴₉ Asus4 Am7 Am G

I don't want to love you. Oh, I still do.

Am(add2) Cadd9 Dadd⁴₉

Ah, la, la, la, da, da,

Gtr. 2

2 0 2 3

* Lead Voc. doubled one octave higher. next 15 meas.

Gtr. 2 tacet

Asus4 Cadd9

ah, I still do.

Outro

Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 3: w/ Rhy. Fig. 3, 2 times, simile
Asus2

Cadd9 Dsus2

Ah, la, la, la, da, da,

Gtr. 2: w/ Rhy. Fill 2

Am7sus4 G Asus2

ah, I still do.

Gtr. 2 tacet

Cadd9 Dsus2 A7sus4 G

Am7sus4

Gtr. 1 // Gtr. 3

Gtrs. 1, 2 & 3 tacet N.C.(C)

(D) (E/G#)

*Gtr. 4

w/ bar

slack *p* *mf*

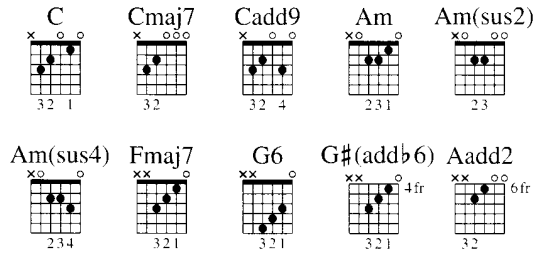
slack

3 0 3 4

* Piano arr. for gtr.

I Will Always

Lyrics and Music by Dolores O'Riordan



Intro

Moderately Slow ♩ = 56

Chord progression for Intro:

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

Gtr. 1 (acous.) *mf*

Gtr. 2 (elec.) *mf* w/ clean tone

let ring throughout

8va

T A B

17 15 19 17 15

Chord progression for Verse:

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

8va

Riff A

And

End Riff A

17 15 19 17 15

Verse

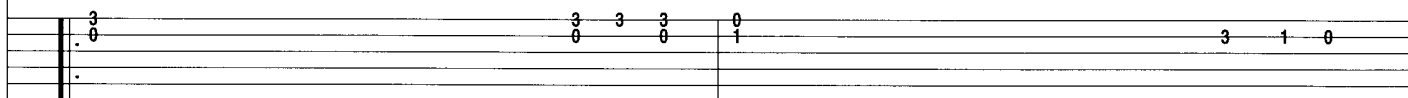
Gtr. 2: w/ Riff A, 3 1/2 times, 1st time

Gtr. 3: w/ Rhy. Fill 1, 2nd time

Gtr. 5: w/ Fill 3, 2nd time

Gtrs. 3 & 5 tacet, 2nd time

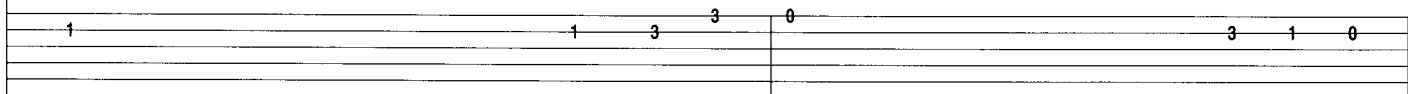
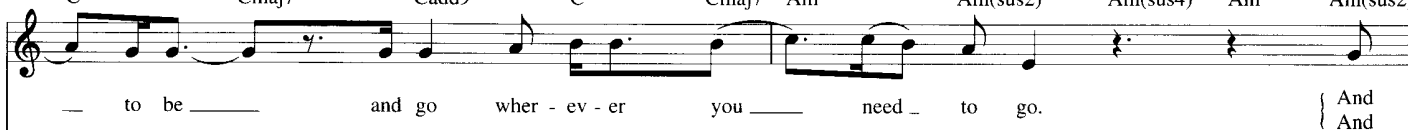
C Rhy. Fig. 1 Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2) End Rhy. Fig. 1



* next 8 meas.

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)



Rhy. Fill 1
Gtr. 3



Fill 3
Gtr. 5



Gr. 4: w/ Fill 4, 2 times, 2nd time

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

when _____ it all _____ seems like a mis - take, take what - ev - er you need -
 when _____ there's nothing left be - hind tak - en what - ev - er you need -

1 0 3 3 0 1 3 1 0

Gr. 2: w/ Fill 1, 1st time

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

_____ you take. _____ Leave the rest _____ for _____ my _____ own sake.
 - ed to _____ and leave it all _____ in _____ to _____ my mind.

1

Fmaj7 G6 Fmaj7 G6 G#(addb6)

Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 1

Gr. 2

0 1 0 1 0 0 3 0 3 0 0 1 0 1 0 3 0 3 4 0 4

Gr. 3 Rhy. Fig. 2A End Rhy. Fig. 2A

(elec.)

mf w/ clean tone

0 1 3 5 0 1 3 5 0 1 3 5 0 1 3 5

Fill 1

Gr. 2

8va -----

17

TAB

Fill 4

Gr. 4

mf

7 10 8 7 7 10 8 5

TAB

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 3 tacet

Gtr. 4: w/ Fill 2, 1st time

C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2) C Cmaj7 Cadd9 C Cmaj7 Am Am(sus2) Am(sus4) Am Am(sus2)

I will al - ways go be - side you. You will al - ways un - der - stand it.

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

Fmaj7

G6

1.

Fmaj7

G6

G#(addb6)

2.

Fmaj7

G6

G#(addb6)

Aadd2

Gtrs.
1 & 3

Gtr. 5 (elec.)

w/ clean tone

let ring - - -

* hybrid picking

Gtr. 2

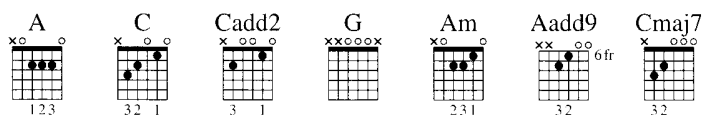
* Play w/ pick and fingers.

Fill 2

Gtr. 4 (nylon-string acous.)

The Icicle Melts

Lyrics and Music by Dolores O'Riordan



Intro

Moderately Slow ♩ = 66

* Asus2 Am(add9)

Gtr. 1 (elec.) 8va

mf ** w/ clean tone & delay
Harm. let ring throughout

TAB 7 7 7

Gtr. 2 (elec.) Riff A

w/ clean tone & chorus
p let ring throughout

TAB 2 0 2 0 2 0 2 0 5 0 5 0 5 0 5 0

* Chord symbols reflect implied tonality.
** Delay set for eighth note regeneration (330 ms) w/ 2 repeats.

Asus2 Am(add9)

8va

Harm.

7 7 7

7 7 7

End Riff A

mf

2 0 2 0 2 0 2 0 5 0 5 0 5 0 5 0

Gtr. 1 tacet
Gtr. 2: w/ Riff A

A C Cadd2 C Cadd2 C G

Rhy. Fig. 1

Gtr. 3 (acous.) *mf*

A C Cadd2 C Cadd2 C G

End Rhy. Fig. 1

Verse

Gtr. 3: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2: w/ Riff A, 2 times

Gtr. 1: w/ Rhy. Fill 1, 2nd time

Gtr. 4: w/ Fill 1, 2nd time

A C Cadd2 C Cadd2 C G

1. When, _____ when will the i - ci - cle melt? The i - ci - cle, i - ci - cle. And
 2. How, _____ how could you hurt a child? How could you hurt a child?

A C Cadd2 C Cadd2 C G

when _____ when will the pic - ture show end? The pic - ture show, pic - ture show.
 Now, _____ does this make you sa - tis - fied, sa - tis - fied, sa - tis - fied?

A C Cadd2 C Cadd2 C G

I should not know have read the pa - per to - day _____ 'cause a
 I don't know what's hap - 'ning to peo - ple to - day _____ when a

A C Cadd2 C Cadd2 C G

child, child, child, child, he was tak - en a - way. _
 child, child, child, child, he was tak - en a - way. _
 (Tak - en a - way. _____)

Chorus

Gtr. 2 tacet

C Am C Am

Gtr. 3

There's a place for the ba - by that died, _____ and there's a time for the moth - er who cried, _____
 Ah. _____ Ah. _____

Gtr. 1

let ring throughout

Gtr. 4 (elec.)

mp w/ slight dist.

Fill 1

Gtr. 4

14 14

TAB

Rhy. Fill 1

Gtr. 1

0 0 0 0 0 0 0 0

TAB

* Sung 3rd time.

Interlude

Gtr. 1: w/ Rhy. Fill 2, 2nd time

Gtr. 3: w/ Rhy. Fig. 1

Aadd9

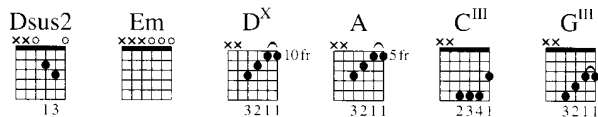
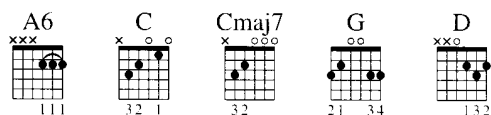
w/ slide

Rhy, Fill 2

Gtr. 1

Linger

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro Slowly ♩ = 65

Gtr. 1 (elec.)

*Gmaj7(no 3rd)
Riff A

D

End Riff A

mp w/ clean tone
let ring throughout

T	0	3	2	0	3	2	0	3	2	2	3	2	2	3	2	2	3	2
A																		
B																		

Gtr. 2 (acous.)

Riff A1

End Riff A1

mp
**w/ delay
† hybrid picking

T	2	2	2	2
A	0	0	2	2
B				

* Chord symbols reflect implied tonality.

** Set for eighth note regeneration (183 ms) w/ 3 repeats

† Play w/ pick and fingers.

Gtrs. 1 & 2: w/ Riffs A & A1, 3 1/2 times, simile
Gmaj7(no 3rd)

D Gmaj7(no 3rd) D

Mmm, _____ mmm. _____ mmm. _____

Gmaj7(no 3rd) D Gmaj7(no 3rd)

Mmm, _____ mmm. _____

Faster ♩ = 95

Gtr. 1 tacet
A6

Gtr. 5: w/ Rhy. Fill 1

F# A6

C

①
2fr

*Gtrs.
2 & 3

mf



Rhy. Fig. 1

Gtr. 4 (elec.)



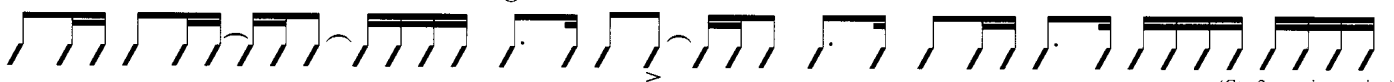
mf w/ chorus & delay



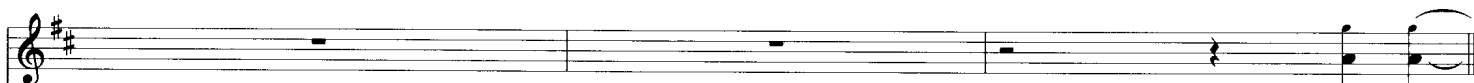
* Gtr. 3: clean elec.

Gtr. 5 tacet

G

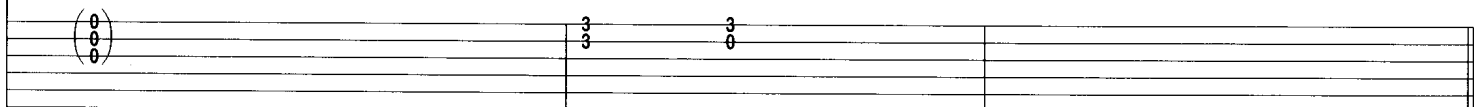


(Gtr. 2 cont. in notation)



1. If you, —

End Rhy. Fig. 1

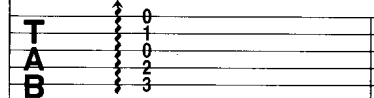


Rhy. Fill 1

Gtr. 5 (acous.)



mf



Verse

Gtr. 4 tacet

D

Dsus2

D

Dsus2

D

Em

Rhy. Fig. 2A

Gtr. 3

I if you could re - turn, and don't let it burn, I swore I would be true, and hon - ey so did you.

Rhy. Fig. 2

Gtr. 2

Gtr. 5

Rhy. Fig. 2B

A6

Em

don't let it fade. I'm sure I'm not be - in' so why were you hold - ing her

C

rude, ___ but it's just your at - ti - tude. ___ It's tear - in' me ___ a - part. ___
hand? ___ Is that the way we stand? ___ Were you ly - in' all ___ the time? ___

Em

G

1. it's ru'n - in' ev - 'ry - thing. ___ 2. I swore, ___
Was it just a game to you? ___

End Rhy. Fig. 2A

End Rhy. Fig. 2

End Rhy. Fig. 2B

Chorus

Gtr. 7 tacet, 3rd time
 Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B
 Gtr. 4: w/ Rhy. Fill 2, 3rd time

D Dsus2 D Dsus2 D Em

But I'm in so deep. You know I'm such a fool

Gtr. 4: w/ Rhy. Fig. 1
 A6

for you. You got me wrapped a-round your fin-ger. ah.

To Coda 1

To Coda 2

Do you have to let it lin-ger? Do you have to, do you have to, do you have to let it lin-

Verse

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B, 2 times, simile

- ger? 3. Oh, I thought the world of you.

I thought noth-ing could go wrong, but I was wrong.

I was wrong. 4. If you, if you could get

by try-ing not to lie, things would-n't be so con-

Voc. Fig. 1

(Oo, ah. Oo, ah. Oo, ah.)

Rhy. Fill 2

Gtr. 4

T A B

C

fused — and I would-n't feel — so used, — but you al - ways real - ly knew. —

Em

G

— I just wan - na be — with you, — and I'm in — so

D.S. al Coda 1

⊕ Coda 1

Guitar Solo

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B, simile

Gtr. 4: w/ Rhy. Fill 2

Gtr. 4: w/ Rhy. Fig. 1

D^x

A

Rhy. Fig. 3

Gtr. 7 (elec.)

mf w/ tremolo effect

have to, do you have to let it lin - ger? —

Gtr. 6 (elec.)

mf w/ clean tone & slide

2 — 3 — 3 — 10 — 10 — 5

D.S. al Coda 2

C^{III} G^{III} Gtr. 6 tacet

End Rhy. Fig. 3

And I'm in — so

5 — 8 — 8 — 10 — 10 — 5 — 3 — 3

⊕ Coda 2

Outro

Bkgd. Voc.: w/ Voc. Fig. 1, 1 1/2 times, simile

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 2, 2A & 2B, 2 times, simile

Gtr. 4: w/ Rhy. Fill 2

D Dsus2 D Dsus2 D Em

have to, do you have to let it lin - ger? — You know I'm such a fool —

Gtr. 6

w/ slide

2 — 3 — 3 — 10

Gtr. 6 tacet

Gtr. 4: w/ Rhy. Fig. 1

A6

Em C

— for you. You got me wrapped a - round your fin - ger. — oh. —

Em G

Do you have to let it lin - ger? Do you have to, do you

Gtr. 4: w/ Rhy. Fill 2
Gtr. 7: w/ Rhy. Fig. 3

D Dsus2 D Dsus2 D Em

have to, do you have to let it lin - ger?

Bkgd. Voc.: w/ Voc. Fig. 2

A6 Em C Em G

Gtr. 4

3 delay off 14 1/2 3

Gtr. 8 (elec.) w/ clean tone mp

Gtrs. 2, 3 & 5 D

Gtr. 7 tacet

Gtrs. 2-5 tacet Gmaj7(no 3rd)

D

Gtr. 4

Gtr. 1

mp let ring throughout

Gtr. 8 tacet

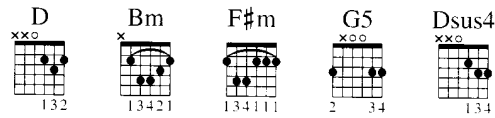
Gtr. 1 Gmaj7(no 3rd) D Gmaj7(no 3rd) D

Voc. Fig. 2

(Oo, ah, Oo, oo.)

Ode to My Family

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately Slow ♩ = 93

* D Bm F#m D/G

Doo, doo, doo, doo, _ doo, doo, doo, doo, _ doo, doo, doo, doo, _ doo, doo, doo, doo, _ Doo,

Gtr. 1 (acous.) Riff A *mf* End Riff A

TAB

	2	3	2	3	2	2	2	3	3
0			2		4		0		

* Chord symbols reflect overall tonality.

Gtr. 1: w/ Riff A D Bm F#m D/G

doo, doo, doo, _ doo, doo, doo, doo, _ doo, doo, doo, doo, _ doo, doo, doo, doo, _

Gtr. 2 (elec.) *mf* w/ clean tone

Gtr. 2 Gtr. 3 (elec.) *mf* w/ clean tone let ring throughout

TAB

2	3	2	3	2	2	2	3	3
0		2		4		0		

Gtrs. 1 & 2 tacet D Bm F#m D/G

Gtr. 3 * Riff B End Riff B

Gtr. 2 *divisi*

TAB

3	2	3	2	3	2	2	3	4	3	4	2	2	2	2	2	2	3	2	5	2	4	2	2	4	2	4
4		4		4		4		4		4		4		4		4		5		4		4		4		4

* applies to Gtr. 3 only.

Gtr. 2: w/ Fill 1, 4 times
Gtr. 3: w/ Riff B, 4 times

Chorus

Gtr. 2; w/ Fill 2

Gtr. 2 tacet

D
Rhy. Fig. 1

Bm

F#m

G5

D

Dsus4

End Rhy. Fig. 1

Fill 1

Gtr. 2

<i>*mf</i>			
T	2		2 4 2 2 4 2 2 4
A			
B			

* *mp* during Chorus.

Fill 2

Gtr. 2



T

A

B

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A, 3 times, simile
Gtr. 4: w/ Riff C, 3 times, simile

1.

Grtr. 2: w/ Fill 1
Grtr. 3: w/ Riff B

D

Grtr. 1

Grtr. 4

Grtr. 1 tacet
Bm

F#m

D/G

Grtr. 1

Grtr. 2

Grtr. 3

Grtr. 4

Grtr. 1 tacet

Bm

F#m

D/G

2.

Grts. 1 & 3: w/ Rhy. Figs. 1 & 1A, 2 times, simile
Gr. 4: w/ Riff C, 2 times, simile

The musical score is written on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The guitar part consists of two identical riffs, each repeated twice. The first riff starts on a D chord and moves through Bm, F#m, G5, and D. The second riff starts on a D chord and moves through Bm, F#m, G5, and D. The vocal part consists of two identical lines, each repeated twice. The first line starts on a D chord and moves through Bm, F#m, G5, and D. The second line starts on a D chord and moves through Bm, F#m, G5, and D. The lyrics are 'Does an - y-one care?' and 'Doo,'.

Does an - y-one care? _____ Does an - y-one care? _____ Does an - y-one care? _____ Does an - y-one care? _____

Does an - y-one care? _____ Does an - y-one care? _____ Does an - y-one care? _____ Doo,

Outro

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A, 4 times, simile
Gtr. 4: w/ Riff C, 3 1/4 times, simile
w/ Bkgd.Voc. Fig. 1, 3 times

Gtr. 5
(acous.)

D

Bm

F#m

G5

mf

doo, doo, doo, _ doo, doo, doo, _ doo, doo, doo, _ doo, doo, doo, _ Doo,

3.

Gtr. 4 tacet

G5 D Bm F#m G5

doo, doo, doo. —

Gtrs. 1, 3 & 5

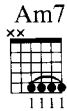
Bkgd. Voc. Fig. 1



Ah. _____

Pretty

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro
Moderately ♩ = 98

N.C.

Gtr. 2 (clean)

Am7



mp

End Riff A

Riff A

Gtr. 1 (clean)

mf
w/ flange effect

Verse

Gtr. 2 tacet

Gtr. 1: w/ Riff A, 2 times

* Dm

Csus2

Gm/C

D5

Dm

Csus2

Gm/C

D5

You're so pret - ty the way — you are. — You're so pret - ty the way — you are. — And you

* Chord symbols reflect overall tonality.

Dm

Csus2

Gm/C

D5

Dm

Csus2

Gm/C

D5

had no rea - son to be so in - so - lent to me. You're so pret - ty the way — you are. —

Dm

Csus2

Gm/C

D5

Am7

Dm

Csus2

Gm/C

D5

La, ——— la, ——— you got to say it if you want to, but you won't change me.

Gtr. 1 **Riff B**

End Riff B

Gtr. 1: w/ Riff B

Dm

Csus2

Gm/C

D5

Am7

Dm

Csus2

Gm/C

D5

La, ——— la, ——— you got to say it if you want to, but you won't change me.

Gtr. 2

Dm Csus2 Gm/C D5 Am7 Gtr. 2 tacet Dm Csus2

Gtr. 3

Gtr. 1

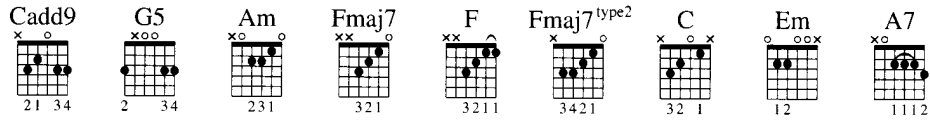
Gtr. 3

Gm/C D5 Am7 Dm Csus2 Gm/C D5 Am7

Gtr. 1

Put Me Down

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately Slow ♩. = 75

Gtr. 1 (elec.) *Cmaj9 G6 C G

mf w/ clean tone & chorus

Harm. (cont. in slash)

TAB

Gtr. 2 (elec.)

mf w/ clean tone & amplifier vibrato

TAB

* Chord symbols reflect overall tonality.

Verse

Gtr. 2: w/ Fill 2, 2nd time (see next page)

Gtr. 2: w/ Fill 3, 3rd time

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 3 times

Cadd9
Rhy. Fig. 1

G5

Cadd9

End Rhy. Fig. 1

Gtrs. 1 & 3 (acous.)

mp

1., 3. Oh, _____ let me take you by _____ the _____ hand _____ a - way from _____ here, -

2. I can't take _____ this an - y - more. _____ I de - cid - ed to leave, -

7 3 15

Fill 3
Gtr. 2

1., 2. 3.

TAB

2 5 3 7 2 5

G5 Cadd9 G5

to an - oth - er land. Oh, this land in which we live, -
 walked out through that door. Oh, and why do you think I go? -

15 3

Cadd9 G5 Chorus Am

Gtrs. 1 & 3

where peo - ple love and are meant to for - give. } And you
 Be - cause you know it can nev - er be so. }

16 14 4 5

Fmaj7 F Am Fmaj7 type2 To Coda ⊕

al - ways put me wrong 'cause you're al - ways put-tin' me down.

(cont. in notation, 2nd time)

(cont. in slash, 2nd time)

2 14 16 4 5 2

Fill 2
 Gtr. 2

3

T
A
B

15 3

Interlude

Gtr. 3 tacet

C

Rhy. Fig. 2

Em

Gtr. 2

Em

Oo, _____ la, la, la. _____

Gtr. 1 Riff A

3 1 0 3 1 0 3 1 0 3 1 0 3 0 0 0 0 0 0 0 0 0

Riff A1

Gtr. 4 (elec.)

f w/ dist.

3 1

1.

2.

A7

D.S. al Coda
End Rhy. Fig. 2

Oo, _____

End Riff A

3 2 2 3 2 2 3 2 2 3 2 2 3 0 2 3 2 2 3 2 2 3 0

End Riff A1

⊕ Coda

Gtr. 3 tacet
Gtr. 1: w/ Riff A, 1st 4 meas.
Gtr. 2: w/ Rhy. Fig. 2, 2 times
Gtr. 4: w/ Riff A1, 2 times

C Em A7

Voc. Fig. 1

Oo, _____ la, la, la. _____ Oo. _____

Gtr. 5 (12-str. acous.)

Riff B

End Riff B

12 10 13 12 12 13 12 15 12 14 15 12

w/ Voc. Fig. 1, 3 times
Gtr. 5: w/ Riff B, 3 times

C Em

Gtr. 1 Rhy. Fig. 3

3 1 3 1 3 1 3 1 3 0 3 0 3 0 3 0 3 0

A7

End Rhy. Fig. 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 1: w/ Rhy. Fig. 3, 2 times, simile

Gtrs. 2, 4 & 5 tacet

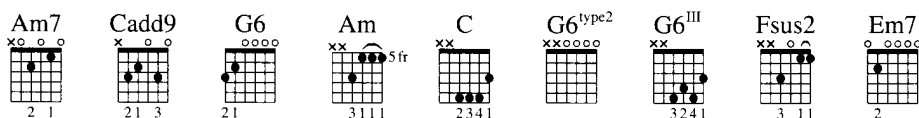
C Em A7

Gtr. 1

A7

Ridiculous Thoughts

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately ♩ = 118

Gtr. 1 (elec.) *A Riff A A7 G5

fade in (pp)
w/ clean tone & amplifier vibrato

cresc.

TAB: 5 6 7 5 6 7 8 6 7 5 3 3 0 3 0 5 (5)

* Chord symbols reflect implied tonality.

Fsus2 C/F* End Riff A A A7

mf

TAB: 1 0 1 0 1 5 6 5 6 5 8 6 8 6 5 3 (3) 3 2 3 7 7 7 7

* bass plays F

D/G* G5 C/F Gtr. 1: w/ Riff A, 4 times, simile A A7

Ah, ah, ah,

TAB: 3 3 0 3 1 1 0 1 0 1 5 3 4 5 5 2 0 2 0 2 3 5

* bass plays G

Gtr. 1: w/ Fill 1, 2nd time G5 Fsus2 C/F A A7 G5 Gtr. 1: w/ Fill 1, 2nd time Fsus2 C/F

ah. Ah, ah. ah.

Fill 1
Gtr. 1

TAB: 3 0 3 0 3 5 4 0 4

Moderate Rock ♩ = 101

A

Am7
Rhy. Fig. 1

Cadd9

G6

*Gtrs. 1 & 2
(acous.)

Gtr. 1

Riff B
Gtr. 3 (elec.)

(cont. in slash)

mf w/ clean tone

* doubled

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 3/4 times

Gtr. 3: w/ Riff B, 1 3/4 times

Am7

Cadd9

End Rhy. Fig. 1

1. Twist - er, oh, _____ does
2. Twist - er, oh, _____ I

End Riff B

mf

G6

Am7

Cadd9

G6

an - y - one see through you? You're a twist - er, oh, _____ a, na, na, na.
should-n't have trust - ed in you. Twist - er, oh, _____ a, na, na, na.

But you're so
It's not gon - na

Am7

Cadd9

G6

Am7

Cadd9

hap - py, _____ oh, _____ I did-n't go a - long with you. So hap - py, _____ oh, _____ a, na, na, na.
hap - pen, _____ oh, _____ you're not gon-na make fun of me, _____ hap - pen, _____ oh, _____ a, na, na, na.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

Gtr. 3: w/ Riff B, 2 times

Gtr. 3 tacet

G6

Rhy. Fig. 2

Am

C

G6^{type2}

G6^{III}

End Rhy. Fig. 2

Gtrs.
1 & 2

Gtr. 4
(elec.)

mf w/ clean tone

But you're gon-na have to hold on, _____ you're gon-na have to hold on. _____ You're gon-na

Gtr. 4: w/ Rhy. Fig. 2, 2 1/2 times, simile

Am C G6 Am C

have to hold on, hold on, hold on, or we're gon-na have to move on. We're gon-na

G6 Am C G6 type2

have to move on. Oh, we're gon-na have to move on, move on, move on.

Gtrs. 3 & 4 tacet
Fsus2
Rhy. Fig. 3

Em7 Am7

Gtr. 2

(Na, na, na, na. I feel al-right and I cried

Gtr. 1

Riff C

let ring throughout

let ring throughout

Em7 Fsus2 Em7

so hard, the ri-dic-u-lous thoughts, oh. I feel al-right,

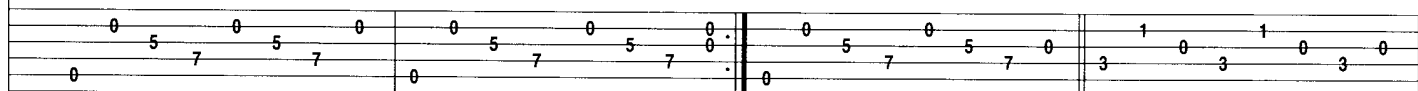
1. 2.

Chorus

Gtr. 2: w/ Rhy. Fig. 3
F#sus2

Am7

End Rhy. Fig. 3



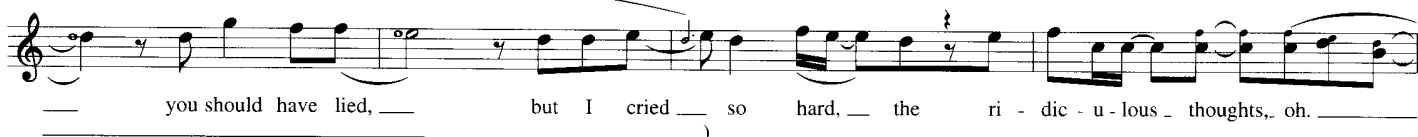
Gtr. 1: w/ Riff C

Em7

Am7

Em7

F#sus2



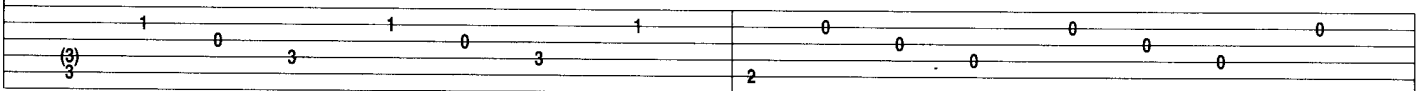
F#sus2

Rhy. Fig. 4

Em7



let ring throughout



* doubled by dist. gtr. till end.

Am7

End Rhy. Fig. 4

have to hold on, _____ you're gon - na have to hold on. _____ You're gon - na

End Riff D

Gtr. 1: w/ Riff D, 3 times
Gtr. 2: w/ Rhy. Fig. 4, till fade

Fsus2

Em7

Am7

have to hold on, _____ you're gon-na have to hold on, _____ you're gon-na have to hold on, _____ you're gon-na

Fsus2

Em7

have to hold on. But you're gon-na have to hold on, _____ you're gon-na have to hold on, hold on,

Am7

Fsus2

hold on, hold on, hold on, hold on, hold. Well, you're gon-na have to hold on, _____ you're gon-na

Em7

Am7

have to hold on to me _____

F#sus2

Em7

Am7

Gtr. 1: w/ Fill 2, 3rd time

Play 4 Times and Fade

(Ah. _____)

Gtr. 1

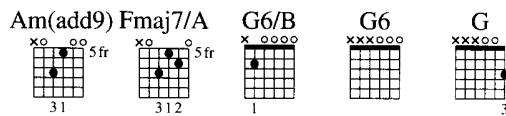
Fill 2

Gtr. 1

TAB

Still Can't Recognize the Way I Feel

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately ♩ = 140

* Am(sus2)

Riff A

Gtr. 1 (elec.)

mf w/ clean tone
let ring throughout

Am(sus2) Fmaj7/A G6/B

End Riff A

* Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff A, 1 1/2 times

Am(add9)

Fmaj7/A

G6/B

End Rhy. Fig. 1A

Gtr. 3
acous.

Gtr. 2
elec.

Rhy. Fig. 1

End Rhy. Fig. 1

w/ slight dist.

Verse

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 1, 4 times

Gtr. 3: w/ Rhy. Fig. 1A, 3 1/2 times

Am(add9)

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

Am(add9)

Fmaj7/A

G6/B

Gtr. 1

1. Still can't re - cog - nize -
2. May-be if you could see -

Fmaj7/A

G6/B

Am(add9)

the way I feel, I feel, I feel. Noth - ing of what you said -
be - yond your nose, your nose, your nose. Who knows? Noth - ing of what has hap -

Fmaj7/A

G6/B

Gtr. 1: w/ Riff A, 1 1/2 times

Am(add9)

pened to me was real. And you still can't find the strength.
sure - ly shows. But your e - go ex - celled and

Fmaj7/A G6/B

to a - pol - o - gize, 'o - gize, 'o - gize, 'o - gize. You just go
then your at - ti - tude, 'i - tude, 'i - tude. And you went

Am(add9) Fmaj7/A G6/B

Gtrs. 1 & 3 (Gtr. 1 cont. in notation)

on laugh - ing and tell - ing ev - 'ry - one lies. } Cause you want - ed it all, _
on laugh - ing and shout - ing it's all to soon.

Chorus

Gtr. 2: w/ Rhy. Fig. 1, 2 times
Am(add9) Fmaj7/A G6 G6/B G6
Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3

you want - ed it all, you want - ed it all. No, and there's noth - ing at all, _

Gtr. 1 Rhy. Fig. 2A End Rhy. Fig. 2A

Gtr. 1: w/ Rhy. Fig. 2A
Am(add9) Fmaj7/A G6 G6/B G G6

1.

there's noth - ing at all, there's noth - in' at all, all.

2., 3.

Interlude

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 2 times

G6 Am(add9) Fmaj7/A G6 G6/B

Na, na, na, na, dum, da, da, da, dum, da, da, da.

To Coda

G6 Am(add9) Fmaj7/A G6 G6/B G6

La, da, da, da, dum, da, da, da, dum, da, da, da.

Verse

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1A, 3 1/2 times
Am(add9)

Fmaj7/A G6/B

3. Still can't re - cog - nize the way I feel, I feel, I feel.

Am(add9) Fmaj7/A G6/B

Noth - ing of what you said to me was real. And you still

Gtr. 1: w/ Riff A, 1 1/2 times
Am(add9)

Fmaj7/A G6/B

can't find the strength to a - pol - o - gize, 'o - gize, 'o - gize. He lies. You just go

D.S. al Coda
(take 3rd ending)

Am(add9)

Fmaj7/A

Gtr. 2: w/ Rhy. Fill 1
G6/B

Gtrs. 1 & 3

on laugh - in' and tell - in' ev - 'ry - one lies. 'Cause you want - ed it all,

Coda

Gtr. 2: w/ Rhy. Fig. 1, till fade
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A, till fade

G6 Am(add9) Fmaj7/A G6 G6/B

Want - ed it all, want - ed it all, you want - ed it all.

1.

2.

Outro

G6 G6 Am(add9) Fmaj7/A G6 G6/B G6

Want - ed it all

Begin Fade

Fade Out

Am(add9) Fmaj7/A G6 G6/B G6 Am(add9) Fmaj7/A G6 G6/B G6

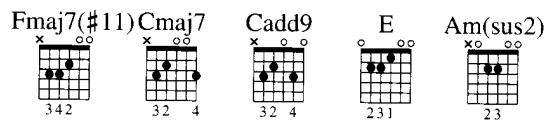
Rhy. Fill 1
Gtr. 2

G6/B



Sunday

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Intro

Moderately ♩ = 100

Gtr. 1 (elec.) Badd4 Aadd2

mp w/ clean tone
let ring throughout

The Intro section consists of two measures. The first measure is marked with a Badd4 chord and the second with an Aadd2 chord. The guitar line is in treble clef, and the bass line is in bass clef. The guitar line starts with a Badd4 chord and then moves to an Aadd2 chord. The bass line starts with a Badd4 chord and then moves to an Aadd2 chord. The guitar line is marked with a 'w/ clean tone' and 'let ring throughout' instruction.

G6 Aadd2 G6

The second section of the Intro consists of two measures. The first measure is marked with a G6 chord and the second with an Aadd2 chord. The guitar line is in treble clef, and the bass line is in bass clef. The guitar line starts with a G6 chord and then moves to an Aadd2 chord. The bass line starts with a G6 chord and then moves to an Aadd2 chord.

Fmaj7 Riff A C End Riff A

The Riff A section consists of two measures. The first measure is marked with an Fmaj7 chord and the second with a C chord. The guitar line is in treble clef, and the bass line is in bass clef. The guitar line starts with an Fmaj7 chord and then moves to a C chord. The bass line starts with an Fmaj7 chord and then moves to a C chord.

Verse

Gtr. 1: w/ Riff A, 4 times, simile
Fmaj7

C Fmaj7

1. Oh, do you know _____ where to go, _____

The Verse section consists of two measures. The first measure is marked with a C chord and the second with an Fmaj7 chord. The guitar line is in treble clef, and the bass line is in bass clef. The guitar line starts with a C chord and then moves to an Fmaj7 chord. The bass line starts with a C chord and then moves to an Fmaj7 chord.

C **Fmaj7**

where _ to go? _ Oh, _ some - thin' on _ your mind, _

Gtr. 2 (elec.)

mf w/ clean tone

3 2 3 2 3 2 3

C **Fmaj7** **C**

_ wan - na leave me _ be - hind, _ wan - na leave _ me be - hind. _

2 3 2 3 2 3 2 3

Verse

Faster ♩ = 109

Gtr. 1 tacet

Gtr. 2: w/ Fill 1, 2nd time

Fmaj7 **#11**

Rhy. Fig. 1

Fmaj7

Gtr. 1

Gtr. 3
(acous.)

Cmaj7

2., 5. You're spin-nin' me _ a - round, _ my feet are off _ the ground. _

let ring

3 2 3 2 3 2 3 1 1

Fill 1

Gtr. 2

T **A** **B**

1 (1)

Fmaj7#11 Cmaj7 Fmaj7#11

I don't know where I stand. Do you have to hold my hand? You mystify me, let ring

Cadd9 Fmaj7#11 To Coda ⊕ Cmaj7 End Rhy. Fig. 1

you mystify me, you mystify me. 3. Oh, let ring

Verse
Gtr. 3: w/ Rhy. Fig. 1 Fmaj7#11 Cmaj7

when he walked in to the room it happened, oh, so soon.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2

let ring

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile
Fmaj7#11

Cmaj7

Fmaj7#11

I did-n't want _ to know. _ Does he real - ly have _ to go? You mys - ti - fy _ me, _

Gtr. 2

let ring _

let ring _

Gtr. 2 tacet
Cadd9

Fmaj7#11

Cmaj7

you mys - ti - fy _ me, _ you mys - ti - fy _ me. _ Oh. _

Interlude

Fmaj7#11
Rhy. Fig. 3

E

Am(sus2)

E

End Rhy. Fig. 3

Gtr. 3

Gtr. 2
mp *f* *play 3 times*

3 7 5 5 3 2 3 2 5 7 5 (5) 3 2 3 2

Gtr. 1

Verse

Gtr. 3: w/ Rhy. Fig. 1, simile
Fmaj7#11

Gtrs. 1 & 2 tacet
Cmaj7

Am(sus2)

4. But I did-n't find the words to say, "I love

5 5 3 3

Fmaj7#11 Cmaj7 Fmaj7#11

you." and I could-n't find the time to say, "I need you." I would-n't come out

Cadd9 Fmaj7#11 Cmaj7 D.S. al Coda

right, it would-n't come out right. It just came out all wrong. Oh,

Gtr. 2 mp mf

let ring

3 1 1 1

Coda

Verse

Gtr. 1: w/ Rhy. Fig. 2, 4 times, simile
Gtr. 3: w/ Rhy. Fig. 1
Fmaj7#11

Cmaj7

Cmaj7

Gtr. 3

6. Oh, do you know where to go,

Gtr. 2

let ring

1 1

Fmaj7#11 Cmaj7 Fmaj7#11

where _ to go? _ Is some - thin' on _ your mind? _

Cadd9 Fmaj7#11 Cmaj7

Wan-na leave me _ be - hind, wan-na leave me be - hind. _

Outro

Gtr. 3: w/ Rhy. Fig. 3

Fmaj7#11 E

Am(sus2) E

Am(sus2)

E

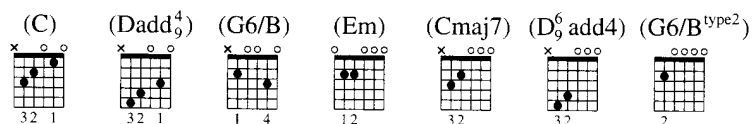
Gtr. 2

play 3 times

Gtr. 1

Twenty One

Lyrics by Dolores O'Riordan
Music by Dolores O'Riordan and Noel Hogan



Capo III

Intro

Moderately ♩ = 121

* (C) (Dadd⁹) (G6/B) (C)

Gtr. 1 (acous.) ** *mf*

Gtr. 2 (elec.)

mf w/ chorus & clean tone
let ring throughout

TAB

5 0 0 0 4 0 3 0 3 4 0 0 0 2 0 0 0

* Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chord. Capoed fret is "0" in TAB.
** w/ delay set for quarter note regeneration (app. 200 ms.) w/ one repeat.

(C) (Dadd⁹) (G6/B) (C)

Rhy. Fig. 1 End Rhy. Fig. 1

(delay off)

(0) 5 0 0 0 4 0 3 0 3 4 0 0 4 5 0 0 0

Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E♭ Fadd⁹ B♭6/D E♭

† (C) (Dadd⁹) (G6/B) (C)

I. I don't think it's going to hap-pen an-y-more.

5 0 0 0 5 4 0 3 0 3 4 0 0 0 5 0 0 0

† Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord.

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

You took my thoughts from me, now I want noth-ing more.

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

And did you think you could just take it all a-way?

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

I don't think it's hap - 'nin'. This is what I say.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Leave me a-lone, leave me a-lone, leave me a-lone 'cause I found it all.

Riff A

Chorus

Gtr. 1: w/ Rhy. Fig. 1

E $\flat$

(C)

Fadd $\sharp_9$

(Dadd $\sharp_9$)

B $\flat$ 6/D

(G6/B)

E $\flat$

(C)

Twen-ty - one, ____ twen-ty - one, ____ twen-ty - one. ____

End Riff A

End Riff A

(0) 0 5 0 5 0 0 4 5 0 4 5 0 4 5 0 5 0 5 0

Interlude

Gtrs. 1 & 3 tacet

(E m)

Rhy. Fig. 2

Gtr. 3
(acous.)

mf

Gtr. 4 (elec.)

Riff B

p * w/ dist. fdbk. *mf*

0 4

Gtr. 2

Gtr. 2

5

Gtr. 1

Gtr. 1

Gtr. 1

* Fade in w/ volume pedal.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Gtr. 3 tacet

Gtr. 4 tacet

(C) Fadd⁴₉ (Dadd⁴₉)

B $\flat$ 6/D (G6/B)

E $\flat$ (C)

End Rhy. Fig. 2



2. So I don't think — it's going — to hap-pen an - y - more. —

Gtr. 4

End Riff B

fdbk. *p*

0 (0)

Gtr. 2

0 0 0 0 4 0 3 0 3 0 0 0 0 0 0 4 5 0 0 0 0

E $\flat$ (C)

Fadd⁴₉ (Dadd⁴₉)

B $\flat$ 6/D (G6/B)

E $\flat$ (C)

I don't think — it's going — to hap-pen an - y - more. —

3 5 0 0 0 5 4 0 3 0 3 0 0 2 4 0 0 0 5 0 0 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E $\flat$ (C)

Fadd⁴₉ (Dadd⁴₉)

B $\flat$ 6/D (G6/B)

E $\flat$ (C)

— Twen - ty - one, — twen - ty - one, — twen - ty - one. —

5 0 0 0 0 3 4 0 3 0 3 0 4 0 0 0 5 0 0 0

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb/D (G6/B) Eb (C)

Twen-ty - one, — twen-ty - one, — twen-ty - one. — To -

(0) 5 0 0 0 0 4 0 3 3 0 4 0 0 0 0 5 0 0 0 0

Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Bkgd. Voc. Fig. 1 End Bkgd. Voc. Fig. 1

day, — ay, — ay, — to - day, — ay, — ay, — ay. — To -
 (Hey, hey. — Hey, hey. — Hey, hey. — Hey, hey. —)

(0) 5 0 0 0 0 4 0 3 3 0 4 0 0 0 0 5 0 0 0 0

w/ Bkgd. Voc. Fig. 1 Eb (C) Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

day, — ay, — ay, — ay, — to - day, — ay, — ay, — ay, — ay, —

(0) 5 0 0 0 0 4 0 3 3 0 4 0 0 0 0 5 0 0 0 0

Outro

Gtr. 2 tacet
 Gtr. 3: w/ Rhy. Fig. 2
 Gtr. 4: w/ Riff B, simile

Gtr. 1 tacet

(Em)

Gtr. 1

(Ah, meh, ah, eh, ah, meh, oh, meh, — meh, ah. —

Gtr. 1: w/ Rhy. Fig. 1, 6 times
 Gtr. 2: w/ Riff A, 3 times

Gtr. 3 tacet

Gtr. 4 tacet

Eb (C)

Fadd⁴₉ (Dadd⁴₉)

Bb6/D (G6/B)

Eb (C)

Bkgd. Voc. Fig. 2

Oo, — oh. Twen - ty - one, — Oh. — twen - ty - one. — ah. — oh.

End Bkgd. Voc. Fig. 2

Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Oo, oh. Twen - ty - one, Oh. twen - ty - one. ah.

w/ Bkgd. Voc. Fig. 2

Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C)

Twen - ty - one, twen - ty - one.

Gr. 5 (elec.)
mf w/ clean tone

4 2 4 0 0 2 0 5 4 2 4

Fadd⁴₉ (Dadd⁴₉) Bb6/D (G6/B) Eb (C) Fadd⁴₉ (Dadd⁴₉)

Twen - ty - one, twen - ty - one. (Ah. Twen - ty - one, Ah. twen - ty - one.

0 0 2 0 5 4 4 4 4 4 4 4 2 2 2 2 2 2 5

Bb6/D (G6/B) Eb (C) Fadd⁴₉ (Dadd⁴₉)

Ah. twen - ty - one. Ah. Twen - ty - one, twen - ty - one.

5 5 5 5 5 5 5 0 0 0 0 0 0 0 4 4 4 4 4 4 4 2 2 2 2 2 2 5

Bb6/D (G6/B) Eb (C) (Cmaj7) (D⁶₉add4) (G6/B type2) (Cmaj7)

Gtrs. 1 & 2 //

twen - ty - one.

5 5 5 5 5 5 5 0 0 0 0 2 4 2 4 2 4 0 5

Lyrics and Music by Dolores O'Riordan

Moderately Slow Rock ♩ = 80

Cmaj7

[illegible][illegible]

†Chord symbols reflect combined tonality.

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 1

Em C G Dsus²/₄/F#

mp

The image shows a musical score for guitar. The top staff is for Gtr. 1, and the bottom two staves are for Gtr. 2. The key signature is one sharp (F#). The tempo/mood is marked *mp*. The chords are Em, C, G, and Dsus²/₄/F#. The Gtr. 1 part is a melody, and the Gtr. 2 part is a rhythm pattern with fret numbers.

Copyright © 1994 Island Music Ltd.
All Rights for the U.S. and Canada Administered by Songs Of PolyGram International, Inc.
International Copyright Secured All Rights Reserved

Gtr. 2 Em C

Gtr. 2 tacet
Gtr. 3 G (dist.)

Dsus $\frac{2}{4}$ /F#

mf

7 8 7 5 7 3 5 3 2 3 2 3 3

Gtr. 1

Verse

Gtr. 3: w/ Fill 1

*Em

Cmaj7

G6

Dsus $\frac{2}{4}$ /F#

Em

1. An-oth - er head_ hangs low - ly, child_ is slow - ly tak - en.
2. An-oth - er moth - er's brak - in' heart_ is tak - ing o - ver.

Gtr. 1

*Chord symbols represent combined tonality of gtr. and bass.

Cmaj7 G6

And the vio - lence caused_ such si - lence, who_ are we mis - tak -
When the vio - lence caus - es si - lence, we_ must be mis - tak -

Fill 1

Gtr. 3

T
A
B

Dsus $\frac{2}{4}$ /F# Em Cmaj7

en? But you see, it's not me, it's not my fam - i - ly. In your head,
 en. It's the same old theme since nine - teen - six - teen. In your head,

G6 Dsus $\frac{2}{4}$ /F# Em

— in your head they are fight - ing with their tanks, and their bombs — and their bombs —
 — in your head they're still fight - ing with their tanks, and their bombs — and their bombs —

Cmaj7 G6 Dsus $\frac{2}{4}$ /F#

— and their guns. — In your head. — in your head they are cry - ing —
 — and their guns. — In your head. — in your head they are dy - ing — in your

Chorus

Gtr. 1 tacet
 Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
 E5

C5 G

head, — in your head, — zom - bie, — zom - bie, — zom - bie, —

Dsus4/F# E5 C5

— hey, — hey. — What's in your head, — in your head, — zom - bie, —

Gtr. 1: w/ Rhy. Fig. 3, 12 times
 Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile

E5 C5 G Dsus4/F#

Gtr. 3

mf

E5 C5 G Dsus4/F#

E5 C5 G Dsus4/F#

Outro

Gtr. 3 E5 Gtr. 3 tacet *Cmaj7 Gtr. 2 Em Cmaj7 Em Cmaj7 Em N.C.

Gtr. 2 *divisi*

p *mf*

fdbk. ---

*Chord symbols derived from bass.

Rhy. Fig. 3

Gtr. 1

TAB